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INTERNATIONAL ART-UNION JOURNAL.

FEBRUARY.

GOUPIL, VIBERT & CO. PROPRIETORS.

No. I.

THE FIRST NUMBER OF OUR JOURNAL.

We commence, to-day, without ostentation or pretension, an enterprise which we trust to see expand in due time into general and acknowledged value. Our objects are simply to diffuse among all classes, in a cheap form, knowledge of the Fine Arts, and those who have produced them; to present monthly, a biographical sketch of some distinguished artist, with such notices of the goings-on in general in the world of art as we may be enabled to collect. It will be to Painting and Painters that we shall mostly devote our pages: yet the congenial and analogous subjects of Sculpture, Music, the Drama and Architecture, will engage our attention, whenever we think we have something to say about them worth the saying, and which may not have been said before.

The almost incredible rapidity with which a taste for the fine arts and a love of the beautiful are developing themselves

in this country, and especially in New-York, seems to us to require some recognized publication devoted exclusively to such interests. But warned by the unfortunate experiments which have frequently been made, both in Europe and this country, to establish costly publications devoted to a single idea, we have determined to make the Art Journal so cheap that it cannot fail for want of patronage, as we have already secured the certainty of its continuance. As its sale increases we shall add to its attractions, in the hope of rendering it of permanent value and importance to the cause in which we are engaged.

Contributions will be gladly received from any whose leisure and taste lead them to desire to express themselves in print on the topics to which our publication is devoted.

The Journal is sold for 6¼ cts. per copy, or 75 cents per annum, in advance.

THE INTERNATIONAL ART-UNION.

This institution, which has been open less than two months, has been received with the most decided and unqualified favor by the public. The permanent Free Gallery connected with the institution has been visited, since it was thrown open, by many thousand ladies and gentlemen among the most intelligent and refined classes of our population; and we have heard of but one opinion respecting the paintings contained in it—which is that they are far superior in point of merit to any gallery ever exhibited in the United States. The great religious picture of “The Dead Christ,” by Ary Scheffer, has attracted the most enthusiastic admiration of connoisseurs as well as amateurs; and the exquisite “Children Leaving School,” by Waldmüller; the “Belle of the Belles,” by Court; the “Joy and Sorrow,” by Landelle; the inimitable “Pastels,” by Broehart, and the “Seraglio Window,” by Court, have already given a higher and more correct taste respecting the schools of painting of France and Germany. It ought to be remembered that all the paintings in this gallery are *originals*, and that many of them are considered as *chefs d’œuvres* by the celebrated artists whose names they bear.

Already the subscription books of the institution have received a very encouraging list of names, embracing those of the President of the United States, Hon. John M. Clayton, Generals Houston and Rush, and Hon. Jefferson Davis, of the United States Senate, Hon. R. C. Winthrop, Speaker of the House of Representatives, Hon. T. Smith, Representative from Conn.,

Hon. T. Butler King, Representative from Georgia, Governor William H. Seward, and several other of the most distinguished names in the Union. Applications have also been received and appointments made of Honorary Secretaries in many of the principal cities, and new ones are being daily made. The press has spoken of the new enterprise with extreme kindness and favor; and many expressions of the most flattering approbation have been received by the Managers from the officers of the Philadelphia Art Union, and several similar quarters.

Steps were taken early in January to present the plan of the Institution to the Legislature of this State for a charter, and a formal application for that purpose will be made in due time. It is not believed for a moment by the eminent men to whom the question has been submitted, that our enlightened Legislature will hesitate to grant the almost indispensable benefit of a charter to an institution which has for its sole object, the dissemination throughout the whole country of a taste for the Fine Arts—those beautiful yet powerful instruments in the elevation and advancement of national character and public morals and refinement. It may be safely asserted that no nation ever advanced far from the gloom of barbarism, or ever became a great and magnificent people, shedding a splendor upon surrounding nations and a glory around their age, without having given proper development and encouragement to the Fine Arts. The instinct of virtuous action and the love of the beautiful, lie so near each

other in the heart of man that one cannot be brought successfully and powerfully into action, without the co-operation and sympathy of the other. Beauty is but the aromal atmosphere exhaled by virtue; and purity is the unprism'd ray which contains within itself every hue that dazzles and enchants the soul with light and harmony. In this proud age of knowledge and intellectual strength, legislators are well aware of these important truths; and feeling conscious of the sincerity and zeal with which the promised objects of the International Art Union have been commenced and will be carried out, we feel also secure of the parental encouragement of our legislative fathers.

There is one point in connection with the institution which we wish to present to the consideration of those who entertain a design of subscribing. It is very important to the institution that a fair portion of the subscriptions should be received as early as possible in the year. If they are postponed too late, it is impossible to take sufficient time and pains in the selection of paintings for purchase, but we are obliged to accept such as may be at hand or speedily accessible. The interest on the price of subscription is a

mere trifle, to each subscriber, compared with the incalculable advantages which would accrue to the institution in general and thus reflectively to all its members, by an early possession of funds sufficient to warrant the purchase of really valuable pictures for distribution. Artists cannot be expected to wait month after month for institutions to come forward with their proposals: and *good* paintings are not the work of a few weeks—nor is it a matter devoid of difficulty to select such paintings as are worthy to receive the sanction and endorsement of an institution which aims at the real promotion of Art.

Another reason for making early subscriptions is one which more directly affects the interests of the subscribers. Each subscription is numbered in the order in which it is received; and the subscriber receives in this order not only his certificate for the distribution of prizes, but also his copy of the Annual Engraving. Now it is well known that the early impressions of an engraving are more perfect and more desirable than those which are struck off at a later period; and thus, the earlier one subscribes, the finer and more valuable will be his copy of the Annual Engraving.

A NEW IDEA.

The extent to which the idea of Art Unions has been carried in our days, and the large amount of money spent annually in the United States for works of art of every description, render indispensable the adoption of some method of satisfying the numerous subscribers as to what becomes of their money, how it has been expended, and what prices have been paid for the

paintings and other works distributed to them. The *International Art Union* will be the first to put this method into practice—a method which cannot fail to prove satisfactory to all concerned. This Institution will publish at the end of each year a list of all the works of art purchased during the year, with the price affixed to each.

THE NATIONAL ACADEMY OF DESIGN.

We learn that the National Academy of Design has finally purchased a lot in Broadway, near Bond-street, for the site of its new Gallery. We understand that the New-York Gallery of the Fine Arts will also occupy a portion of the new building. We sincerely hope that efficient steps will be taken to increase the collection of the latter Institution. Why will not our city authorities devote annually a sum for the promotion of so noble an object? Cole's famous pictures of "The Voyage of Life" can be purchased for a reasonable sum. Their addition to the New-York Gallery would be an appropriate gift from the city; and we hope the time has arrived that our rulers are aware of the incalculable benefit and advantage of such institutions. If we would have an American School of Art, means must be contrived to furnish our students access to good standard paintings. It was on this subject that M. Louis David once addressed the French Convention, in

the following memorable words, during a discussion on the Museum of the Louvre: "Let no one deceive himself," said he, "the Museum is not merely a profitless collection of trifes and luxuries—it ought to become an *important school*, where, in beholding the productions of genius, the young Frenchman may feel spring up in his heart, the knowledge of the particular species of art for which he was intended by nature." Few profounder or more valuable observations upon the advantages of a School of Art have ever been made. If our youth could all become really acquainted with the true bent of their disposition and genius, how many mistaken efforts, how many fruitless lives and discontented struggles would be spared! If every one were at liberty to work, under fair reward and encouragement, at the occupations he loved best, how few would ever be idle, how few poor, how few de-praved!

THE ART-JOURNAL.

We feel called upon, as an act of simple justice to ourselves, to state that the idea of the first Journal devoted exclusively to the Fine Arts ever projected in the United States, belongs entirely to the *International Art Union*—as the advertisement for the present number of the Art Journal

appeared in the Catalogue of the Institution, for January, 1849. If other institutions accept and imitate the plan, we shall be happy to wish them every success; but we would not wish to be deprived of the merit of having *originated* it.

WHAT OUR ARTISTS ARE ABOUT.

Mr. GRAY has recently been engaged on two very elaborate pictures, which we have had the pleasure of admiring in his studio. Mr. Gray, more than most modern artists, is wedded to the inspiration and even the forms of the antique. His compositions are nearly all in the classical school, and his execution might be mistaken as of the rosiest and most glowing period of Italian art.—The largest of the two pictures we have mentioned is a triple allegory of the Greek *ETA*, representing War. The three phases of the story are simply yet strikingly told. On the right a brawny, helmeted young warrior sustains his wife on his bosom in a parting embrace, while his right arm grasps a flag and his face is corrugated with stern defiance of grief. In the centre the same warrior lies pierced with a ghastly wound, dying, with his right hand grasping the hilt of his broken sword, resting upon an antique tomb. On the left, the wife leans over the tomb weeping, with her infant by her side. The delicacy of coloring, the subdued tone and the harmony of effect for which Mr. Gray's pictures are usually distinguished, are very noticeable in this.

The other piece to which we have alluded is a mythological subject, happily conceived. The head, face and bust of the female figure is a most truly delicious specimen of flesh coloring, and the whole picture beams with voluptuous grace.

Mr. MAY has painted a very beautiful female portrait which we hope to see in the next Exhibition of the National Academy.

Mr. CHURCH.—This young and talented artist is engaged on a landscape, (a view

near New Haven,) which promises to become a capital picture.

Mr. ROSSITER.—This industrious artist has already produced another scripture-piece, in quite a different tone and style from his other pictures, by which he is best known to the public. It represents *Miriam* springing to the summit of a promontory to

"Sound the loud timbrel o'er Egypt's dark sea"

The attitude and face are strikingly drawn, and the accessories are well conceived and executed. The figure of *Miriam*, strongly defined by the wind of her motion blowing back her clinging drapery, is, in our opinion, one of the very finest things this painter has ever achieved. This picture has just gone for exhibition to Philadelphia. We hope soon to see it here.

Mr. DURAND—the always-excellent Durand—has been painting some more of those sunny, dreamy landscapes that we would not forget for millions of real acres

Mr. ELLIOTT is as brilliantly successful as ever in his portraits. We saw at his studio, the other day, the portrait of a gentleman which greatly and favorably impressed us.

Mr. OSGOOD, that most genial and life-like of pencil-poets, whose likenesses are ever informed with the subtle electricity of intellects which escapes the wand of so many artists, we are sorry to hear, is about to be lost to us. Having idealized so many beautiful women, transfigured on canvas so many lovely children, and made so many ill-looking men happy, he will leave a vacancy which we know not

the palette and paint-pots that will sufficiently fill. He is to be "taken off" by the California fever.

MR. F. O. C. DARLEY—the "illustrious illustrator," as he is daintily entitled by Mrs. Osgood, in her "Letter about the Lions,"—this exquisite Retzsch of American Artists,—is working away like destiny on his illustrations of "Washington Irving's Sketch-Book." We know not which will be best, Sketch-Book or Sketches—nor do we know whom we most praise in saying so.

MR. ADDISON RICHARDS, one of our best worthy-to-be-cherished artists, has been at work during the past summer upon some very lovely sketches, and is now busy with a larger landscape, which, if we are not bad guessers, will be superior to any thing he has yet produced.

MR. W. S. MOUNT.—This distinguished artist is now on a visit to New-York. His celebrated picture, "The Power of Music," has been engraved in a very superior style of lithograph by Leon Noel, in Paris, and is just published by Messrs. Goupil, Vibert and Co. This, we believe, is the first time that an American picture has been sent to Europe to be published—and all admit that it is calculated to reflect the greatest credit on the American School of Art. When an artist sees his pictures engraved in such a style as this, he may well be pleased to see them thus circulating through the world. Mr. Mount has just completed a series of pictures, entitled "Turning the Leaf;" "The Mower Whetting his Scythe;" and "The Well by the Wayside." These are all fine pictures, but we think "Turning the Leaf" the best.

MR. WEIR has recently finished a noble

female head—"Devotion"—which, after remaining a few days at the store of Messrs. Williams and Stevens, has gone to Washington. It was, both in conception and execution, fully worthy of the master. We hope Mr. Weir is intending to give us an opportunity, shortly, of admiring some fresh product of his pencil.

MR. WHITE is engaged upon a really fine and impressive picture, entitled "The Death of Luther."

MR. GIGNOUX, who excels in winter scenes, has one of them now on his easel so naturally painted as to make one shiver with admiration.

MR. DOUGHTY.—This eminent and truthful landscape painter is busily engaged upon some pieces which will add to his already great reputation.

MR. P. P. DUGGAN is engaged upon a large scriptural cartoon, which betrays thus far the possession of high artistic powers. We shall speak of it hereafter more at length.

D. HUNTINGTON.—This distinguished artist, whose works have already made him a wide and lasting reputation, has now on the easel a scripture piece representing the "Three Marys going to the Tomb"—the empty Tomb being guarded by an Angel. It is full of sustained and severe inspiration.

MR. STEARNS is painting "The First Interview between Andre and Arnold."

M. DUBOURJAL, whose exquisite miniatures have made him so great a favorite with the beautiful and aristocratic, is as busy as ever, transfixing upon the ivory the features of the picked men and women in our population.

VIOTOR PREVOST, (who has lithograph-

ed the portrait of Henry Inman in our Journal to-day), has recently arrived in this country from Paris, where he bore a very high reputation as a lithographer.

Mr. T. H. MATTESON has a new histo-

rical picture on the easel, of which we will speak at length in our next number.

Mr. GEO. H. HIRE and Mr. H. C. SHUMWAY are painting miniatures as beautiful as ever.

MUSIC AND THE OPERA.

Music may be regarded as the synthesis of the fine arts, so far as emotion created by the expression of the beautiful is concerned. It is our intention, therefore, to devote a part of our Journal to such musical exhibitions as may be deemed of sufficient importance to be specially noticed. At present there is little transpiring in the metropolis of much interest except the Italian Opera, which, under the energetic and enlightened management of Mr. Fry, has assumed an aspect of completeness far in advance of any previous effort made in this country. He is the first to have presented to the American public an operatic company, which, in its *ensemble* as well as its principal details, is really worth either praise or censure; and of the latter, considering the materials he has had accessible, we have none to bestow. With the aid of a really efficient company, which he alone of all our managers has had the courage and the ability to direct to any successful result, and an orchestra quite unparalleled in the history of music in America; he has given a series of operatic entertainments, which have conferred substantial pleasure upon musical people, and which must exert a vastly beneficial influence on popular taste.

We do not expect to find space in our Journal for elaborate *critiques* upon music,

and shall content ourselves, at least for the present, with according our hearty approbation to the performances of the Astor Place Company, and our entire concurrence in the very general public approbation they have received. If nothing should occur to divert Mr. Fry from the successful career he has commenced under such brilliant auspices, we shall expect to see in the course of another season or two, that his efforts have advanced by a quarter of a century, the taste for refined and true dramatic music in the United States. The recent political and social events in Europe, by breaking up the prospects of popular artists and curtailing the means of managers, will have the inevitable tendency of bringing to our country many artists of a higher grade than most of those with whom we have heretofore been obliged to content ourselves. This will create a better and more exacting public taste, at the same time that it will incalculably increase the patronage of the public for really worthy representations. Under these circumstances we may safely congratulate Mr. Fry upon having entered on a career every way worthy of his ambition, and which cannot fail in the end to reward his efforts with the most substantial evidences of the approbation and gratitude of his countrymen.

Among the distinguished musical celebrities at present among us, or floating about the vast social periphery of which New-York is the centre, we do not notice any movements, at the present moment, of peculiar interest. Young Desire Ikellheimer, altogether the most wonderful violinist of his years in the world, has been giving a series of very brilliant concerts in Charleston and Augusta, and is about returning to the city for the purpose of getting up a series of performances of a novel and entertaining character.

STRAKOSCH had started on a southern tour, but has been driven back by the alarming reports respecting the cholera at the south, and is now in the city, resting upon his keys and laurels.

GUNG'L, with his admirable *orchestrina*—not forgetting Herr Siede, the canary-bird of flautists—have been giving some successful concerts, and making fame and money.

The HOHNSTOCKS, brother and sister,

made a fine impression with their performances on the violin and piano. The young lady's right hand, at the piano, is really quite a wonder.

The DISTINS, father and three sons, have given some sweet specimens of horn-playing—the alto and basso horns having been adjudged extremely fine.

Mme. ANNA BISHOP has recently given a series of very successful concerts in Boston, where she was greeted nightly by the presence of from two to three thousand persons. Last week she concluded an unusually brilliant engagement at the Walnut-street Theatre, in Philadelphia, and may be expected shortly to return to New-York.

Signora BISCACCANTI, we are happy to learn, has entirely recovered her health, and is about giving some concerts in Boston, where she is extremely popular—after which, she too will visit the metropolis.

[Transcribed for the International Art Journal.]

WRITTEN IN THE LAST LEAF OF "THE HAUNTED MAN."

Thou Genius of the heart! whose touch unlocks
 The frozen fountains of forgotten tears,
 E'en while thy playful, tricksome spirit mocks
 The pathos that each homely truth endears!
 Thou art a good and noble soul, that rears
 Its bold front 'gainst Society's foul crimes,
 And dares to image her as she appears—
 The robber and corrupter of the times,
 Whose breath the soul of man with loathed guilt beslimes.—F.

BIOGRAPHICAL SKETCH OF HENRY INMAN.

This distinguished American artist, whose death seems still recent, so deeply and widely was he loved, was born in Utica, N. Y., on the 20th of October, 1801, while that now prosperous and intellectual city was but an inconsiderable village. His parents were English, and were among the earliest settlers in Utica. They early marked the unmistakable tendencies of their child, whose first delights were drawn from pictures. Almost the first book he ever read was a translation of Madame de Genlis's "Tales of the Castle,"—a work which did much to cherish and strengthen his natural inclinations. Among the notes in that work were brief biographical notices of some of the celebrated painters and sculptors of antiquity, which he devoured with intense eagerness. The name of Raffaele, in particular, seemed to him to embody every thing of greatness and distinction worth striving for.

The aspirations of the future painter being clearly perceived by his father, who wisely determined not to cross them, an itinerant drawing-master was engaged for the little student; but the poor man and poorer artist soon found it necessary to decamp from Utica, leaving his pupil and his creditors to mourn his absence.*

In the year 1812, his parents having removed to New-York, the study of drawing was re-commenced under more favorable auspices, and prosecuted with vigor, under a competent master. Two years later, (1814) Westmuller's celebrated picture of Danæ was exhibited at the

rooms of Mr. Jarvis, in Murray-street, whither went our young artist. This led to a second visit to the rooms of Jarvis, the result of which is thus spicily told in a letter by Inman himself:

"On a second visit, when I went alone, I saw Mr. Jarvis himself, who came up from his painting room into the apartment in which the Danæ with other works of art was placed. On observing his entrance, with maul-stick in his hand, and palette on his arm, I removed my hat and bowed, presuming he was the proprietor of the establishment. At that time I regarded an artist with peculiar reverence. Without noticing my salutation he walked rapidly towards me, and with his singular look of scrutiny, peered into my face. Suddenly he exclaimed, 'By heavens! the very head for a painter!' He then put some questions to me, invited me below stairs, and permitted me to examine his portfolios. He shortly after called upon my father and proposed to take me as a pupil. I was at this time preparing for my entrance to the West Point Institution as a cadet, for which I had already obtained a warrant. My father left the matter to myself, and I gladly acceded to Mr. Jarvis's proposal. I accordingly entered upon a seven year's apprenticeship with him. Notwithstanding his phrenological observations upon my cranium, a circumstance connected with my first effort in oil colors would seem to contradict the favorable inference it contained. Another of his students and myself were set down before a small tinted landscape, with instructions to copy it. Palettes and

*Dunlaps.

brushes were put into our hands, and to work we went. After much anxious looking and laborious daubing, Mr. Jarvis came up to see what progress we had made. After regarding our work for some moments in silence, he astounded us with the words: 'Get up! get up! These are the —est attempts I ever saw! Here! Philip! (turning to a mulatto boy who was grinding paints in another part of the room,) take the brushes and finish what these gentlemen have begun so bravely!' All of this took place in the presence of several strangers who had come to look at the gallery. You can imagine what a shock our self-love received. Such mortifications are the most enduring of all remembrances. Notwithstanding this rebuff, I managed to make other and more successful efforts."

Well might he say so—for shortly after he found himself working side by side, on the same canvass with his teacher. Mr. Inman concluded the whole of his engagement with Mr. Jarvis, and visited, in company with that gentleman, New Orleans and several other cities.

Immediately upon his emancipation he commenced painting portraits and miniatures on his own account, and in a style which soon attracted attention to him.—He shortly afterwards married Miss O'Brien. From the first moment of his appearance before the public he assumed the very highest rank as a portrait painter—a position which he retained until his death. The demand for portraits becoming much greater than for miniatures, the latter were gradually abandoned.

In 1824-5 Mr. Inman joined the association of artists for drawing, and on the establishment of the National Academy of

Design was elected Vice President of that Institution, which office he held until his removal to his cottage residence near Philadelphia, at Mount Holly, N. J. He subsequently returned with his family to New-York, whence he made a visit to Europe, storing his mind with recollections of the *chefs d'œuvres* of European art, and winning an enviable reputation among the artists of the old world. He returned to his native country, to find that an organic disease of the heart was increasing its hold upon his health. He labored, however, amid pain and suffering for many years, and produced an immense number of spirited and truthlike portraits, besides a long list of landscape, fancy and other pieces. His genius was as versatile as it was profound, as graceful as it was fervid, and his death left a vacancy both in society and in his profession, which no one has yet been found to fill.

The rapidity of Mr. Inman's pencil, and the assiduity with which he worked, were among the most striking features of his professional character. Of portraits, landscapes, cabinet pictures, designs for engravings, &c., he produced an extraordinary number, which are now scattered all over the Union. The following list drawn up from memory, comprises only a selection from the most remarkable of his works:

FULL LENGTH PORTRAITS.

William Penn.	
Mr. Macready, as Wm. Tell.	
Martin Van Buren.	
Governor Wm. H. Seward.	
Rt. Rev. Bishop White, of Penn.	} half size
Fanny Elslser.	

HALF LENGTHS, PAINTED IN AMERICA.

Richard Varick, Esq.	Col. Watmough, of Phila.
Chandler Kent.	Hon. John C. Spencer.
Chief Justice Marshall.	Chief Justice Jones.
Rev. John Stanford.	Dr. Valentine Mott.
Col. Rich. M. Johnson,	Mrs. Florida White.

HALF-LENGTHS, PAINTED IN AMERICA.

Rt. Rev. Bishop Hughes, Miss Tallmage.
Miss Clara Fisher.

HALF LENGTHS, PAINTED IN ENGLAND.

Lord Chanc'r Cottonham. James H. Hackett, Esq.
Thos Babington Macaulay. Rev. Dr. Hawks.
William Wordsworth. Stephen Price.
Dr. Thomas Chalmers. Edmund Simpson, Esq.
Edwin Forrest, Esq. Dr. S. C. Roe.
Jacob Barker, Esq., and hundreds of others.

LANDSCAPES.

Rydal Water. Salmon Fishing in the Tay.
And a large number of fancy Landscapes or
Compositions.

CABINET PICTURES.

Rip Van Winkle Waking from his Sleep.
Scene from the Bride of Lanermoor.
The Youth of Washington.
"Mumble-the-Peg."
"Boys let out of School."
And others.

Portrait of Henry Inman.

The portrait of the late HENRY INMAN, one of America's most gifted artists, which embellishes the present number of the International Art-Union Journal, has been accurately drawn on stone by VICTOR PREVOST, Esq. one of our best lithographers, from an admirable cabinet portrait, painted by *J. N. Lazarus, Esq.* who has kindly permitted us to present this transcript of it to our readers.

LINES, FROM THE GERMAN.

BY FRANCES S. OSGOOD.

Oh! I am but the withering flower,
The heavenly dew art thou,
That comes on soundless, silver wings,
I know not whence nor how.

I only know it comes to bless,
Its lovely smile I see;
I feel its kisses soft and light—
'Tis life—'tis life to me.

Oh! I am but the diamond dark,
And thou, the joyous ray,

That brings a heaven of beauty there,
Within its heart to play!

Oh! I am but the tearful cloud,
And thou—the rainbow-fair,
That wreathes, with holy bloom, its breast,
And lingers, smiling there.

Oh! I am but the Memnon cold,
And thou—the morning light,
That changes all the dreaming stone,
To melody and light!



GENERAL PLAN.



THE International Art Union is established in the city of New-York for the *promotion of the taste for the Fine Arts*, in the United States of America, by introducing through the means of a perpetual *Free Gallery*, the *chefs d'œuvres* of the European School of Art. Its object is to furnish the Student of Art with Paintings worthy to become his models and to promote a general public taste.

To give to all the friends of the Fine Arts in the United States an opportunity of participating in the establishment of such an institution, the managers have adopted the following plan :

The annual subscription of membership is five dollars, which entitles the subscriber to all its privileges.

The funds thus obtained (after being charged with the absolute expenses), will be devoted as follows :

1. *To the production of a magnificent engraving in the highest style of art, of which every member receives one copy, which will be delivered in the order of his subscription. This Print will at least be equal in value to his subscription of five dollars.*

2. *To the purchase of works of Art (Paintings, Drawings, Pastels, Statuary, &c., &c.), of the highest class. These works selected with the greatest care, will be annually distributed by lot to the subscribers, in the same manner as in the German, American, English and Scotch Art Unions.*

3. *A sufficient sum will always be set apart for the purpose of sending one American Student to Europe for the term of two years, at the expense of the International Art Union. The Student to be selected by a committee of competent and disinterested persons. Students of Art from any part of the Union, may participate in the public exposition which will take place annually, in the city of New-York, from which the selection will be made for the term of study abroad.*

4. *To the purchase of valuable National Publications, which will also be distributed by lot to the subscribers. These works will illustrate the History or the Scenery of the United States. Thus it will be seen that every subscriber not only receives a magnificent Engraving, worth the full amount of his subscription, but also stands a chance to draw one of the most splendid and valuable Original Paintings of the European School of Art.*

5. The Free Gallery of the International Art-Union will be open to the public every day except on Sundays.

6. Subscriptions may be sent by Mail (enclosing cash, and postage paid), directed to the Managers of the International Art-Union, who will immediately forward a Certificate of membership.

7. The International Art-Union will publish at the end of each year, a full report of the transactions of the Institution, of which each member shall receive one copy.

8. The annual Engraving or works of Art will be forwarded to the members at their own risk.

9. Honorary Secretaries will be appointed in every city in the Union. They will receive subscriptions and deliver to the subscribers the various works of Art.

10 The Perpetual Free Gallery of the International Art-Union will be constantly supplied with an extensive collection of Pictures by the most celebrated masters of modern Europe, and is intended to extend and ripen the rapidly growing taste for the Fine Arts in the United States.

GOUPIL, VIBERT & CO.

New-York, Dec. 11, 1848.

MANAGERS

N. B.—The Managers of the International Art-Union wish to impress it particularly on the attention of the public that no person whatever will be authorized to receive subscriptions, without, in every instance, exhibiting a written authority signed by them, to counterfeit which would be felony.

Committee of Reference :

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SUBSCRIBERS

FOR 1849,

WILL RECEIVE A COPY OF THE

SPLENDID MEZZOTINT ENGRAVING,

BY ALLAIS, OF PARIS,

“THE PRAYER.”

After the Original Picture by Dubufe.



A Proof Copy may be seen at the rooms of

THE INTERNATIONAL ART-UNION.

Size of the Engraving, 18 by 18 inches.

THE FIRST ANNUAL

Distribution

OF THE

INTERNATIONAL

ART - UNION,

WILL TAKE PLACE

DECEMBER 10,

1849.



O F

PAINTINGS AND WORKS OF ART,

NOW EXHIBITING AT THE

INTERNATIONAL ART-UNION.

* * Each Painting is numbered to correspond with the No. in the Catalogue.

PASTELS.—BY BROCHART.

These exquisite and dazzling delineations of female beauty, enhanced by all the charms of archness of expression and the most unique and gorgeous costumes, are a species of picture not produced since the last century but by this artist, and which are possessed by no public exhibition in America excepting that of the International Art Union. The process by which such surpassing brilliancy of coloring, grace and softness of effect were produced, was for a long time lost to the Arts. The drawings are made with colored crayons, laid upon parchment, and rubbed in with the finger. This produces results inconceivably beautiful, and of which no adequate idea can be conveyed by words.

No.

1. The Captive	-	-	-	-	-	-	Crayon.
2. A Sweet Kiss	-	-	-	-	-	-	do
3. The Little Prisoner	-	-	-	-	-	-	do
4. The Canary Bird	-	-	-	-	-	-	do
5. The Tame Pigeon	-	-	-	-	-	-	do
6. The Two Sisters	-	-	-	-	-	-	do

No.

- | | | | | | | |
|---------------------------|---|---|---|---|---|---------|
| 7. The Branch of Hawthorn | - | - | - | - | - | Crayon. |
| 8. The Breakfast | - | - | - | - | - | do |
| 9. A Favorite Cat | - | - | - | - | - | do |
-

COMPTE-CALIX.

10. Pope Pius IX.
-

COURT.

Court is one of the most distinguished painters of female loveliness of the modern French School. Nearly all his paintings have been engraved and are known throughout the world. Some of his large historical paintings are at the Gallery of the Luxembourg, and are considered amongst the finest in that style.

11. Fleur de Marie.
 12. Blonde and Brunette, (the Seraglio window).
 13. La Belle des Belles!
-

COËDES.

14. The Dead Christ, pencil drawing after the original picture
 by Ary Scheffer.
-

PAUL DELAROCHE.

This great Artist was born in 1797, in Paris, and was a scholar of Baron Gros. His works are too well known to require any special notice. Every mark of his brush is precious as gold, and France may justly be proud of Delaroche, the greatest historical painter in the world. His new painting of "Napoleon crossing the Alps," exhibited at the National Academy of Design, in New-York, is regarded as a masterpiece by Artists and Amateurs. The painting, by Delaroche, at the International Art Union represents the

15. Head of our Saviour.

For the information of those who may find the expression of this head too severe for that of our Saviour, it may be proper to state that this is the original study made

by Delaroche, for the Head of the Saviour, in a picture he was about to paint for the Madeleine Church, in Paris, of the Woman taken in Adultery. The Saviour is supposed to be uttering the judgment, "Let him who is without guilt cast the first stone." For this situation, the expression and character of the head will be found strikingly appropriate.

E. DUBUFE.

No.

16. The Prayer, engraved by Allais, of Paris.

* * Every Subscriber to the International Art Union will receive a copy of this splendid print.

GIRARDET.

17. A Mussulman Family at the Tomb of their Son.

GRÖNLAND.

Until one has seen the delicious mock Flowers and Fruits that ripen under the sunny pencil of Gronland, he can scarcely form an idea of the beautiful truth to nature residing in the painter's pencil.

18. The Bride's Bouquet.

19. The Maid's Bouquet.

20. A Fruit Piecc.

GUET.

21. The antilla.

LANDELLE.

Landelle is an honored name among the young painters. His beauties possess not merely the attractions of material charms, but the fascination of an intense sentiment plays over them and lights them up. "To-day" and "To-morrow," companion-pieces,

are noble pictures, not less valuable for their artistic merit than for the moral lesson they convey. Landelle will be one of the greatest painters of the age.

- 22. Joy ! (To-day).
- 23. Sorrow ! (To-morrow).
- 24. The Star of Seville.
- 25. Elegy.
- 26. Idyl.

MAROHN.

No.

- 27. Crossing the River:

MENU-ALOPHE.

- 28. La Siesta, (after Winterhalter).

MOZIN.

- 29. Marine Piece, large size.
- 30. do do small size.
- 31. do do do

MÜLLER.

Muller is justly celebrated for the sweetness and delicacy of his flesh tints, the purity of his taste and the boldness yet truth of his drawing,

- 32. The Goddess Liberty.
- 33. Zuleika, (crayon drawing).

ARY SCHEFFER.

This most distinguished of modern religious painters was born in Holland in 1795, After the death of his father, the widow went with her three sons, Ary, Arnold and Henry, to Paris. Ary was then fourteen years of age, and in his youth had given

many evidences of his talent for the arts. When only eleven years of age he had painted a picture, the figures of the size of life, of Hannibal receiving the Head of Asdrubal. This painting, which was exhibited at Amsterdam, created a great deal of excitement, when it was known as the work of a child. Guerin was his teacher in Paris, and some of his earlier works remind us of the style of his master. Scheffer has been called with great truth and propriety, the poet of the painters and the painter for poets. His last work, *The Judgment of Christ*, a companion to *Christus Consolator*, is expected shortly in this country, having been purchased by the International Art Union. At the rooms of this Institution, also, may be seen engravings of all his principal works.

Scheffer is universally conceded to be one of the greatest of modern painters. Severe, spiritual, grand, simple—he possesses the most wonderful power over the heart, and the pathos and force of his ideas enchain the attention and excite the soul with holy passion. His world-renowned painting of “*Christus Consolator*” finds an equal in the following late production of his chary pencil.

34. The Dead Christ.

The Holy Women are weeping over the dead body of Christ; while Mary, his mother, embraces him for the last time.

* * A highly-finished line engraving of this picture, by Joseph Keller, Esq., will be ready soon.

SCHLESINGER.

35. Meditating Vengeance !

SCHLOEPKE.

36. Louis Philip and his Sons, the Dukes of Orleans and of Aumale, Prince de Joinville, and the Dukes of Nemours and of Montpensier, departing from the Palace of Versailles.

This is a water-color drawing after the large painting by Horace Vernet.

REGIS DE TROBRIAND.

37. Corte del palazzo ducale. Venice. Water color Drawing.

38. Il Ponte del Paradiso. Venice

39. General view of Venice, after sunset.

40. General View of Niagara Falls.

WALDMULLER.

Waldmuller, for infinite variety and individuality of conception, has few equals among modern painters.

41. Children leaving School.

LECOMTE.

42. The French Revolution, (February, 1848.)

M E M B E R S

OF THE

INTERNATIONAL ART-UNION.**LIST No. 1.**

*The following Subscriptions have been entered on the books of the Institution,
from December 11th to December 30th, 1848.*

1. James Lloyd, Boston.
2. Victor Prevost, New-York.
3. T. P. Rossiter, “
4. C. C. Beehet, “
5. R. De Trobriand, “
6. Wm. Appleton, “
7. G. L. Duyekinek, “
8. R. Crooks, “
9. C. Morlot, “
10. John R. Bartlett, “
11. James M. Wattles, “
12. Philo T. Ruggles, “

13. Jacob C. Lozier, New-York.
14. Henry B. Gay, “
15. H. W. Hills, “
16. James Mareher “
17. George C. Tyler, Barrytown,
Dutchess Co. N. Y.
18. A. Boisseau, New-York.
19. John La Farge, “
20. John F. La Farge, “
21. A. J. Macomb, “
22. E. Gnirom, “
23. A. Noel, “

- | | |
|---|---|
| 24. H. A. Nithie, New-York | 57. R. W. Burlage, New-York. |
| 25. Mrs. James Taylor, “ | 58. Masseras, “ |
| 26. S. J. Beebee, “ | 59. Isaac J. Oliver, “ |
| 27. E. Bossange, “ | 60. W. C. Little, Albany, N. Y. |
| 28. C. L. Heyde, Jersey City. | 61. Anthony Chardon, New-York. |
| 29. Jared L. Moore, New-York. | 62. Mrs. Anne Maleolm, Syracuse, N.Y. |
| 30. Ogden Haggerty, “ | 63. James K. Polk, Nashville, Tenn. |
| 31. E. A. Duyckinck, “ | 64. Hon. R. C. Winthrop, Boston, Mass. |
| 32. James Foster, Jr., “ | 65. Hon. Jefferson Davis, Ursino,
Warren Co., Miss. |
| 33. Charles E. Strong, “ | 66. Hon. T. Butler King, Frederica,
St. Simeon's Island, Ga. |
| 34. L. Borg, “ | 67. John Lee, Jr., New York. |
| 35. Cyrus W. Fields, “ | 68. Mr. De Dion, “ |
| 36. Wm. Coxe Dusenbergh | 69. Hon. Wm. H. Seward, Auburn, N.Y. |
| 37. John H. Williams, “ | 70. Hon. Truman Smith, Litchfield,
Conn. |
| 38. John T. Henry, “ | 71. Gen. Sam Houston, Huntsville,
Texas |
| 39. Geo. Thompson, Princeton, N. J. | 72. Hon. Thos. J. Rush, Narcogdoches,
Texas |
| 40. Ernest Tuckerman, New-York | 73. Hon. John M. Clayton, Newcastle,
Delaware |
| 41. L. K. Tuckerman “ | 74. James E. Harvey, Philadelphia |
| 42. Wm. P. Low, “ | 75. Wm. Chaudin, Washington, D. C. |
| 43. Robert Anderson, Major U. S. A.
Portland, Maine. | 76. L. de Muller, New-York. |
| 44. L. Nagel, New-York. | 77. J. B. de Laureal “ |
| 45. N. P. Willis, “ | 78. F. Cottenet, “ |
| 46. S. M. Chester, “ | 79. Mrs. Marcus L. Ward, Newark, N.J. |
| 47. W. F. Clerk, Jersey City, N. J. | 80. M. R. Zabriskie, New-York. |
| 48. J. B. Carrington, New Haven, Conn. | 81. John W. Oliver, “ |
| 49. Robert Ray, New-York. | 82. D. D. Byerly, Philadelphia |
| 50. Mrs. W. H. Russell, New-York. | 83. Mrs. G. G. Foster, New-York |
| 51. Pierre G. Laffitte, “ | 84. C. Maverick Parker, “ |
| 52. M. Dellue, “ | |
| 53. E. P. Whitmore, “ | |
| 54. “ “ “ | |
| 55. Paul Arpin, “ | |
| 56. John Daniel Wolfe, “ | |

HONORARY SECRETARIES,

APPOINTED FROM DECEMBER 11th, TO DECEMBER 30th, 1848.

The following gentlemen are authorized to act as Honorary Secretaries for the International Art Union:—

DELAWARE.

DISTRICT OF COLUMBIA.

Washington, CHS. H. BRAINARD.

MAINE.

Bangor, H. LEON.

MARYLAND.

Hagerstown..... W. STEWART.

MASSACHUSETTS.

Boston,..... J. H. WEEKS.

Worcester,..... EDWARD LIVERMORE.

NEW-YORK.

Albany,..... W. C. LITTLE.

Batavia, JAS. E. SEAVER.

Coxsackie, J. A. WRIGHT.

Granville, GEO. P. LEE.

Kingston,..... ORRIN A. PERKINS.

Oxford,..... C. F. T. LOCKE.

Ithaca,..... D. BOARDMAN.

Rhinebeck,..... THOMAS REED.

Troy,..... YOUNG & HARTT.

VERMONT.

Manchester, COLUMBUS A. ORVIS.

WISCONSIN.

Milwaukie,..... HENRY T. NAZRO.

Members of the International Art-Union.

LIST No. 2.

The following Subscriptions have been entered on the books of the Institution, from January 1st to January 29th, 1849.

- | | |
|-----------------------------------|--|
| 85. Wm. Franquinet, New-York. | 103. Joseph H. Dukes, “ |
| 86. Gabriel D. Clarke, Baltimore. | 104. Geo. W. Cooper, “ |
| 87. J. H. Herriek, New-York. | 105. Rev. Dr. Smyth, “ |
| 88. John Appleton, “ | 106. Dr. H. H. Baech, Society Hill. |
| 89. J. Green Pearson “ | 107. Healy, Boston. |
| 90. John Sartain, Philadelphia. | 108. Chas. M. Leupp, New-York. |
| 91. Wm. Sloanaker, “ | 109. Mrs. Henry Dwight, “ |
| 92. Mme. Chegarai, New-York. | 110. Mr. Geo. B. De Forest, “ |
| 93. D. L. Ruiz, Havana. | 111. D. M. Dewey, Rochester, N. Y. |
| 94. C. N. Robinson, Philadelphia. | 112. John Miller, Long Meadow, Mass. |
| 95. A. S. Robinson, “ | 113. ——— ——— ——— |
| 96. Edward Foster, New Orleans. | 114. ——— ——— ——— |
| 97. Daniel Huntington, New-York. | 115. Hon. Martin Lee, Granville, N. Y. |
| 98. A. R. Brandon, “ | 116. Mary Van Every, New-York. |
| 99. A. F. M. Horn, “ | 117. John C. Copper, Philadelphia. |
| 100. Mrs. A. F. M. Horn, “ | 118. James Walker, New-York |
| 101. Duboural, “ | 119. Julia B. Curtis, “ |
| 102. John Russell, Charleston. | 120. Susan Maria Falls, Boston. |

HONORARY SECRETARIES.

Appointed from January 1st to January 29th, 1849.

Connecticut.

NEW HAVEN, J. B. CARRINGTON
HARTFORD, L. P. BROCKETT

Indiana.

LAFAYETTE, SAMUEL S. THOMPSON
NEW ALBANY, J. R. NUNEMACHER

Illinois.

CHICAGO, H. M. THOMPSON

Michigan.

ANN ARBOR, NORTON R. RAMSDELL

Massachusetts.

FALL RIVER, GEO. S. BAKER
SPRINGFIELD, H. H. FULLER
NORTHAMPTON, J. L. WELLS

Maryland.

BALTIMORE, J. S. WATERS
“ SAMSON CARISS

New-York.

ROCHESTER, D. M. DEWEY
BINGHAMTON, J. T. BRODT
NEWBURGH, R. D. KEMP

Ohio.

CLEVELAND, J. T. HANKS

Pennsylvania.

PHILADELPHIA, D. D. BYERLY

Rhode Island.

PROVIDENCE, CHARLES J. WHEELER

South Carolina.

CHERAW, JNO. J. WESTERVELT
CHARLESTON, JOHN RUSSELL

GOUPIL, VIBERT & CO'S. CATALOGUE.

JANUARY, 1849.

RECENT ENGRAVINGS AND WORKS OF ART, PUBLISHED ON THE CONTINENT AND
IMPORTED BY GOUPIL, VIBERT & CO.,

Wholesale Printsellers,

289 BROADWAY, NEW-YORK.

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THE GENTLE WARNING, painted by Stone, engraved by Bellin, size 18½ x 24 inches, plain \$6, colored \$12.

THE FIRST PARTING, painted by Brooks, engraved by Simmons, size 18½ x 24 inches, plain \$6, colored \$12.

THE COMBAT, painted by Ansdell, engraved by Ryall, size 36½ x 24 inches, plain \$12, colored \$24.

THE SPINNING WHEEL, painted by Buekner, engraved by Wagstaff, size 17½ x 22½ inches, plain \$6.

CHRIST AND DOCTORS, painted by L. da Vinei, engraved in line by Felsing, size 12 x 10 inches, plain \$6.

MADONNA COLLE STELLE, painted by Carlo Dolci, engraved in line by Mandel, size 11½ x 14 inches, plain \$7.

LOUIS XI DEMANDANT LA VIE A ST. FRANCOIS DE PAULE, painted by Gosse, engraved by Rollet, size 33 x 25½ inches, plain \$12,50.

PORTRAIT OF LOUIS NAPOLEON BONAPARTE, lithographed by Lafosse, size 14 x 20 inches, plain \$1,50.

NAPOLEON AND POPE PIUS VII, painted by Sir David Wilkie, engraved in line by Robinson, size 17 x 22 inches, plain \$18, col'd \$36.

PORTRAIT OF JEROME BONAPARTE, lith. by Alophe, 37½ cents.

ONE THOUSAND AND ONE BEAUTIES, Nos. 11 & 12, Album Prints, tinted 75 cents.

PORTRAIT OF THE LATE ARCHBISHOP OF PARIS, lithographed by Alophe, plain 75 cents, tinted \$1,25, col'd \$2,50, colored with dark ground, \$3.

THE LAST MOMENTS OF THE ARCHBISHOP OF PARIS, 3 prints, "The Departure," "The Mission of Peace," "The Death," each \$1,25.

THE HUMANE COMEDY, "Will you take a pinch?" "God bless you," "The clown of the present day," "Jupiter and Danæ," a set of four comie prints, each plain \$1, colored \$2.

ROYALTY AND REPUBLIC! an excellent comie print, 75 cents.

PORTRAIT OF CHATEAUBRIAND, lith. by Alophe, 37½ cents.

THE LIONNESSES OF PARIS, No. 11, "Preparing the victory," No. 12, "The book of destiny," each tinted \$1,50, colored \$2,50.

BONUM VINUM; THOU SHALT EAT NO MEAT ON FRIDAY; a pair of comie prints, each plain \$1,25, colored \$2,50.

MUSEUM FOR LAUGHERS, No. 27, "Curiosity punished," No. 28, "Smuggling for his wife," each tinted \$1,50.

THE DOVES, painted by Count d'Orsay, engraved by Lemon, size 13½ x 19 inches, plain \$3,50, colored \$7.

THE ROSE OF ENGLAND, painted by Solomon, engraved by McInnes, size 13 x 17 inches, col'd \$3.

FEEDING THE HORSE, a splendid engraving by Atkinson, after Herring, size 24 x 30½ inches, plain \$18, colored \$36.

CROSSING THE BRIDGE, painted by Landseer, engraved in line by Willmore, size 11½ x 38 inches, plain \$24.

THE STRAW YARD, painted by Herring, engraved by Davey, size 20 x 25½ inches, plain \$6, colored \$12.

SUNDAY MORNING IN OLDEN TIMES, painted by Absalom, lith. by Brandard, size 34 x 17 inches. plain \$6, colored \$12.

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GOUPIL, VIBERT & Co., 28½ Broadway, respectfully inform the Lithographers that they have made arrangements with the well-known firm of *Lemer cier* of Paris, for his celebrated

“**CRAYONS LITHOGRAPHIQUES,**”

Printing Ink, &c.

G. V. & Co. have also received samples of the best *French Printing Paper*, for Lithographers. Orders taken at moderate rates.

# CATALOGUE OF PRINTS.

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FEBRUARY, 1849.
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- Shoeing the Horse*, painted by Landseer, engraved by Lewis, size 24 x 31 inches, plain \$18, colored \$36.
- Fleur de Noblesse*, painted by Court, engraved by Garnier, size 11 x 15½ inches, plain \$2 50, colored \$5.
- Reading the Scriptures*, painted by Greuze, lithographed by Noel, size 17 x 14 inches, plain \$2, colored \$4.
- L'Innocence*, painted by Greuze, engraved by Garnier, size 13 x 16 inches, plain \$2, colored \$4.
- La Montagne*, or the "Red Republic," a most interesting print with Portraits of the Ultra Republican Members of the National Assembly, drawn from life by Alophe, size 24 x 15 inches, plain \$1 50, colored \$3.
- Prince of Joinville*, portrait by Alophe, 37½ cents.
- Chateaubriand*, " " 37½ cents.
- Galerics Historiques de Versailles*, a splendid volume, containing the most interesting \* Battle Pictures of the Versailles Gallery, \$20.
- Promulgation de la Constitution*, plain 62½ cents.
- The Death of Calvin*, painted by Hornung, lithographed by Desmaisons, plain 75 cts., colored \$1 50.
- Africa, Russia*, painted by Horace Vernet, lithographed by Desmaisons, each, colored \$1 50.
- La Suisse Pittoresque*, a set of 60 views, beautifully colored, complete \$60.
- Vues de Paris*, a set of 24 splendid views, complete, plain \$15, colored \$36.
- Horace Vernet*, a portrait of this great artist, \$1 25.
- Paul Delaroche*, " " " \$2.
- Maid ; Woman ; a pair of Female Heads*, each \$2 50.
- Approaching Foot-step*, painted by Stone, engraved by Wagstaff, size 15 x 19 inches, plain \$3 60, colored \$7.
- Views of Niagara Falls*, drawn by Major Henry Davis, four large splendid prints, complete \$24.
- Virgin and Infant Jesus*, (Madonna della Seggiola) painted by Raphael, lithographed by Sudre, size 14 x 14 inches, plain \$2, colored \$4.
- The Power of Music*, painted by the popular American artist, W. S. Mount, lithographed by Leon Noel in Paris, size 15 x 19 inches, plain \$3, colored \$5. Some few copies proof before letters (only 100 printed) remain on hand, each \$5.
- My Circle of Acquaintance*, No. 1. *Amy*, No. 2. *Agnes*, No. 3. *Flora*. each, cold. \$1 50.

# Views of the large Cities of Europe, &c.

SUITABLE FOR FRAMING AND COSMORAMAS.

SIZE 21 x 14 INCHES, RICHLY COLORED, EACH \$2 50.

Venice, general view.

Barcelona, do.

Milano, cathedral.

Naples, general view.

Versailles, castle and garden.

Ditto, gardens and fountains.

Hague, general view.

Baden-Baden.

Antwerp, city and harbor.

Constantinople, general view.

Algiers, do.

Rio Janeiro, do.

Athens, do.

Constantine, do.

Nizza, do.

Torino, do.

The Falls of the Rhine.

Geneva, general view.

Unterseen.

Valley of Chamouny.

Zurich.

The Jungfrau.

Genoa.

Rome, Campo Voceino.

Suze.

Panoramie view of Paris.

Bordeaux.

Strasburg.

The Invalides, (Paris).

The Chateau of Fontainebleau.

Havre de Grace.

Lyons.

The Louvre, (Paris).

Nantes.

The Tuilleries, (Paris).

Rouen.

Dieppe.

Toulon.

Interior of the Madeline Church,  
(Paris).

Brest.

Marseilles.

Florence.

Castle and Garden of St. Cloud.

Vienna.

Place de la Concorde, (Paris).

Le Palais Royal (Paris).

London.

*Lean ; Fat ; a pair of Comic prints, each tinted \$1 50.*

*The Sweet Contemplation, tinted \$1 50.*

*You shall not have my Rose, do. \$1 50.*

*No Roses without Thorns, do. \$1 50.*

*Marie Taghioni, in the ballet Thea, \$2.*

*The Eve of the Battle of Waterloo, colored \$3.*

*Love ; Coquetry ; Superstition ; Modesty ; Pudeur ; Souvenir ; a set of 6 beautiful Female heads, each colored \$2 50.*

*The Rose in Danger ; The Interrupted Chapter ; a pair, each tinted \$1 50, cold. \$2 50.*

*The Four Seasons ; Spring, Summer, Autumn, Winter, size 18 x 14½ inches, oval, each richly colored \$6.*

- Christ the consoler*, painted by Ary Scheffer, engraved by Dupont, size 20 x 16 inches, proofs before letters \$32.
- Portrait of Christopher Columbus*, engraved by Mercury, after a painting in the Versailles Gallery, size 3½ by 4½ inches, proof before letters \$10.
- Portrait of Washington*, painted by Cogniet, engraved by Laugier, size 21 x 25 inches, a beautiful Subscribers copy, \$15.
- La Femme Hydropique*, (The Hydropic Woman), painted by Gerard Dow, engraved by Claessens, size 19 x 23 inches, proof before letters \$40.
- Mignon regretting her Country. Mignon sighing for Heaven*, (Goethe's Wilhelm Meister), painted by Ary Scheffer, engraved by Aristide Louis, size 5½ x 11 inches, proofs before letters, the pair \$50.
- Francesca di Rimini*, painted by Ary Scheffer, engraved by Calamatta, size 13½ x 9½ inches, proof before letters \$24.
- Marguerite coming from Church*, painted by Ary Scheffer, engraved by Caron, size 10 x 16 inches, proof before letters \$15.
- The Children of Edward*, painted by Paul Delaroche, engraved by Prud'homme, size 20 x 17 inches, proof before letters \$20.
- The Children of Louis XVI*, painted by Robert Fleury, engraved by Prud'homme, companion to the former, proof before letters \$20.
- Charles I. insulted by the Soldiers of Cromwell*, painted by Paul Delaroche, engraved by Martinet, size 19 x 13½ inches, proof before letters \$20. Artist proof \$40.
- Holy Family*, painted by Paul Delaroche, engraved by Jesi, size 8½ x 13½ inches, proof before letters \$12. Artist proof, \$24.
- Pilgrims at Rome*, painted by Paul Delaroche, engraved by Francois, size 14 x 11 inches, proof before letters \$16. Artist proof \$32.
- Portrait of Michel Angelo*, painted by himself, engraved by Francois, size 9½ x 12 inches, proof before letters \$6. Artist proof \$12.
- Christ—Angel Gabriel*, a pair, painted by Paul Delaroche, engraved by Blanchard, size 10½ x 14 inches, proof before letters, each \$8.—N.B. The original picture of the Head of our Saviour by Paul Delaroche, belongs to the International Art Union.
- Mater dolorosa*, painted by Murillo, engraved by Cousin, size 13½ x 14 inches, proof before letters \$16. Artist proof \$24.
- Virgin, called "Au Candelabre,"* painted by Raffaelle, engraved by Bridoux, size 12½ x 12½ inches, proof before letters \$12. Artist proof \$24.
- Repose in Egypt*, painted by Bouchot, engraved by Blanchard, size (oval) 12 x 16 inches, proof before letters \$12. Artist proof \$24.
- Madchen am Brunnen*, (Maids at the Well), painted by Bendemann, engraved by Felsing, size 16 x 12 inches, proof before letters \$20.
- Hippocrates refuses the presents of Artaxerxes*, painted by ———, engraved by Massard, size 24 x 18 inches, proof before letters \$20.
- Raffaelle's celebrated Cartoons; Peter and John healing the lame; The miraculous draught of Fishes; Elymas the Sorcerer; The death of Ananias; Christ's charge to Peter; The Sacrifice at Lystra; Paul Preaching at Athens*; engraved by Holloway, size 30 x 19 inches, the complete set \$100. N.B. This magnificent collection is on India paper, very scarce.
- Virgin, called "a Poiseau,"* painted by Raffaelle, engraved by Martinet, size 10 x 14 inches, proof before letters \$15. Artist proof \$24.



- Writes he Truth? What shall I Answer him?* a pair, each plain \$1 50, colored \$2 50.  
*The Triumph of Christ*, painted by Fossin, engraved by Garnier, plain \$5.  
*Dresden Gallery*, 52 numbers published, each number contains 3 magnificent lithographs by Hanfstaengl.—This copy will prove most satisfactory for lovers of the fine arts, being the earliest impressions of this great work.—Each number \$4 50.  
*Armes and Armures*, forming the collection of the Emperor of Russia, 120 plates, with a descriptive text, complete \$25.  
*Wouverman's Pictures*, 100 plates in fo. \$30.  
*Luxembourg Gallery*, (Rubens' Pictures), 40 plates in fo. \$15.

## Rare and Magnificent Line Engravings.

The following list embraces the very best Line Engravings published since 1830, the greater part of which are *Artist proofs* and *proofs before letters*, such as have never been offered to the amateurs in this country.

The number of *Artist proofs* and *proofs before letters* being very limited, lovers of the fine Arts will be gratified to have this opportunity to form a collection of *choice impressions* of the finest Engravings of modern times.

- The Virgin at the Palm Tree*, painted by Raffaele, engraved by Martinet, size 14 x 18 inches, proof before letters \$16. Artist proof \$20.  
*Holy Family, called "The Benediction,"* painted by Raffaele, engraved by Lorichon, size 15½ x 20½ inches, proof before letters \$16. Artist proof \$40.  
*Holy Family, called "The Pearl,"* painted by Raffaele, engraved by Lecomte, size 14 x 18 inches, proof before letters \$24. Artist proof \$48.  
*Lo Spasimo di Sicilia*, (Christ carrying the Cross), painted by Raffaele, engraved by Toschi, size 19 x 28 inches, print impression \$24.  
*La Discesa della Croce*, (Descent from Cross), painted by Daniel di Volterra, engraved by Toschi, companion to the former, print impression \$24.  
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